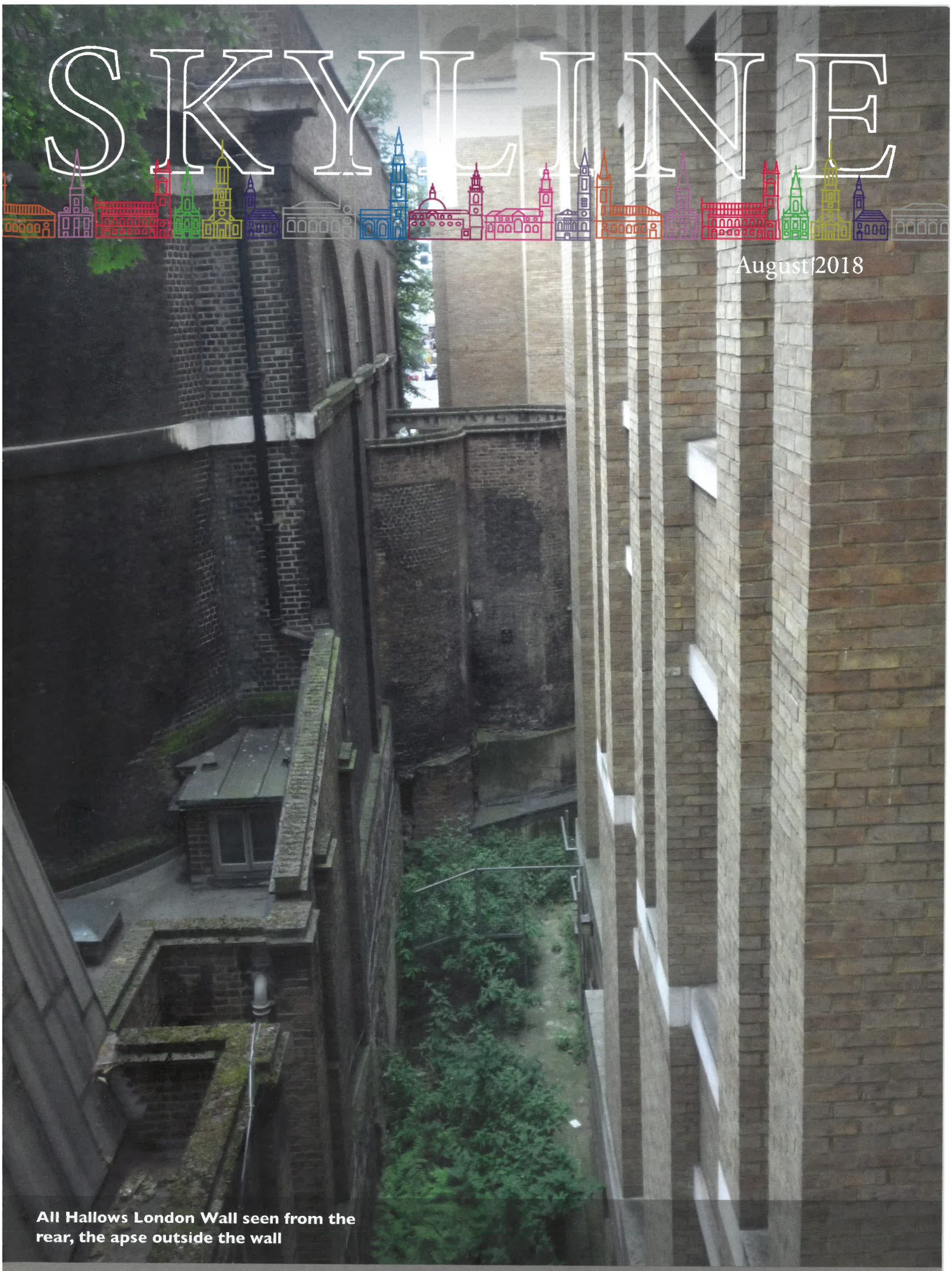
SKYLINE

August 2018



All Hallows London Wall seen from the rear, the apse outside the wall

the magazine of the FRIENDS OF THE CITY CHURCHES

Diary

Wednesday 26 September, 3pm

FCC Harvest Festival

St Mary Abchurch

Thursday 27 September, 11.45 for noon

Painted Ceiling Tour, Old Royal Naval College

Guided tour: involves 70 steps on sturdy staircases (lift available by arrangement)

Meet at the Painted Hall, Old Royal Naval College, Greenwich SE10 9NN (nearest station Cutty Sark for Maritime Greenwich, DLR)

One last chance to see the glorious ceiling of the Old Royal Naval College's extraordinary Painted Hall as none of us is likely to see it that close again: 60 feet above the ground on a solid observation deck, within feet of James Thornhill's majestic allegories. Our tour will be one of the very last during the two-year conservation project. Historic Greenwich Market will feature antiques and collectables on the day of our visit.

£15 per person; 15 places; booking essential

Monday 1 October, 10.45 for 11.00

The Square Mile, Mile End and an extra mile or so

Walk with FCC Trustee Judy Stephenson

Meet Mile End Station (Central, District, Hammersmith and City Lines)

This area, intimately associated with the City has evolved from elite leafy luxury to trendy inner city chic. But Booth's maps paint it vicious. It was furthermore an important centre in the fight for women's employment rights and suffrage.

£9 per person; 25 places; booking essential

Wednesday 3 October, 10.45 for 11

Farringdon Round Trip

Walk with City Guide Jill Finch

Meet outside Farringdon Station, 39 Cowcross Street, EC1M 6BY (Circle, Metropolitan, Hammersmith & City Lines)

Take a few priors, nuns, thieves and vagabonds, mix with a little gin and anarchy. This will give you the cocktail that is Farringdon. Join City Guide Jill Finch on a stroll just outside the old City Walls, starting and ending at Farringdon Station.

£9 per person; 18 places; booking essential

Saturday 6 October

Chairman's Mystery Outing

This will include churches near Tenterden, Kent

Meet 10.14am Headcorn Railway Station, where a bus will greet the 9.10 train from London, Charing Cross (9.17 from London Bridge). Friends to make their own way there. (Some) further details with your tickets.

The draw will be held on Wednesday 29 August. If you are not able to meet this date, any event not fully subscribed will remain open for later applicants. Meeting arrangements will be confirmed with your tickets. Please allow a generous week for these to arrive.

£20 per person; 35 places; booking essential

Wednesday 10 October, 2.30 for 3pm

How to be Lord Mayor

Talk by City Guide Jill Finch

St Lawrence Jewry, Guildhall Yard, London EC2V 5AA (St Paul's, Bank, Mansion House or Moorgate stations)

A tongue in cheek guide to governing the City of London by City Guide Jill Finch. Fancy being in charge of the City? Fancy living in Mansion House? Jill's light-hearted guide to becoming Lord Mayor describes the route to the City's top title, with tips for success and insights into the history of a job that's been around for more than 800 years.

£10 per person; 60 places; booking essential

Friday 12 October, 12 noon

Service of Thanksgiving for Melba Coombs

St Mary Abchurch

Please notify the office if you wish to attend.

Tuesday 16 October, 10.45 for 11

Curator's Tour of The Roman Dead

Visit to Museum of London Docklands

Meet in the entrance hall, Museum of London Docklands, No.1 Warehouse, West India Quay, London E14 4AL (West India Quay or Canary Wharf DLR)

With recent discoveries along the route of Crossrail, and in major developments such as the Bloomberg site, our knowledge of Roman London has expanded considerably in the past few decades. This curator-led tour offers fascinating insights into the beliefs, practices and material legacy of Roman Londoners, and the culture which strongly influenced early Christianity.

£15 per person; 20 places; booking essential

Friday 9 November, 11.45 for noon

Fleet Street Walk

Walk with City Guide Chris Ruff

Meet outside City Thameslink Station, 65 Ludgate Hill, EC4M 7JH (St Paul's or Blackfriars TfL stations)

Fleet Street was long known as the 'Street of Ink', although much has changed within living memory. To complement our visit to the City of London Distillery later in the month, this walk with City Guide Chris Ruff will take us in and out of the numerous alleys which run off the thoroughfare from Ludgate Hill to Temple Bar.

£9 per person; 20 places; booking essential

Wednesday 14 November, 3pm

Dedication of the Travers' War Memorial

St Mary Abchurch

Please notify the office if you wish to attend.

Thursday 15 November, 12.45 for 1pm

Following the Walbrook

Walk with City Guide Tony Tucker

Meet at Kindertransport statue, Liverpool Street Station (Central, Circle, Metropolitan, Hammersmith and City Lines, and national rail.)

In AD43 the Romans, under Emperor Claudius, founded their city of Londinium around the river Walbrook, on Ludgate Hill and on Cornhill. The river, which was navigable at that time, today exists only underground, but by tracing its course from Liverpool Street through London Wall, where it entered the City, down to the Thames, we find many reminders of the 2,000 years of City history from Roman times to the present day. The walk finishes close to Cannon Street Station at 3pm.

£9 per person; 18 places; booking essential

Wednesday 21 November
10 for 10.30; lists 10.40

Church Watchers' meeting

St Mary at Hill (nearest stations: Fenchurch Street; Monument)

Thursday 22 November, 12.45 for 1pm

The City of London Distillery

Visit with gin tasting

City of London Distillery, 22-24 Bride Lane, EC4Y 8DT (Blackfriars or St Paul's stations)

In 2012, after a hiatus of some 200 years, the City of London Distillery brought gin-making back to the Square Mile. Our private tour will begin with G&T: then the distillery, with a history of gin in the City, and a three-flight tasting of the Distillery's award-winning gins.

£30 per person, including gin; 16 places; booking essential

EDITORIAL

The highlight of my life over the past few months has been an invitation to mind the gap between **All Hallows London Wall** and the office block beyond it. I was watching at All Hallows when one who works in that office came for a breather, and issued an invitation, which I accepted with alacrity. I share my joyful delight with you on the front cover. As you make your way through the 21C plant room of JLL to the wall (originally Roman) where in the Middle Ages the anchorite lived in his anker hole, you (at any rate I) redouble FCC enthusiasm.

Your comments, as they come in, make me realize the full weight of the responsibility you have given me. Why? Several of you cry: why do I write fcc and agm ? I confess it is an affectation: I hate acronyms, and we seem to be drowning in them over data protection and everything else. In block caps they scream (it seems to me) and our designer is looking for a font which will suit all our needs and has small caps. However, I stand reprimanded and chastened, and shall indulge my affectation no more. I have also listened to your cries of distress over the 24 hour clock in the diary (although I do not apologise for having introduced it!)

We have in the pipe-line a calendar, a Christmas card and, new and marvellous, a tote bag: stocking fillers or (as Pooh might have it) a useful bag for carrying away the presents you get and give. The calendar will run from December 2018 – January 2019 (£5) and the tote bag will be £6. All of this will be available before November's *Skyline* hits your mat. It is doubtless my imagination, but it seems that the months and years go by faster, but you notice it more in the summer.

I end with my usual plea: *Skyline* is only as good as its contributions: keep them coming please! And thank you.

JUDY STEPHENSON

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HELLENA CLEARY

Paul Simmons writes

Hellena's Funeral Mass was at **St Magnus the Martyr**. It was a church she loved, and long connected with the Friends. The service was taken by the Cardinal Rector, the Revd Philip Warner.

I found it particularly poignant as it was set into Fauré's Requiem Mass. As a concert performance this is moving, but sung as Hellena's coffin lay there made it much more so; the words had a resonance, beautifully sung by a small choir. Music had been important in Hellena and Noel's life together and this was a fitting finale.

The homily by Fr Philip took the text on a stone in St Magnus: *LORD, I have loved the habitation of thy house, and the place where thine honour dwelleth* (Psalm 26 v8) and he pointed out the appropriateness of this in Hellena's life and work with FCC. For not only did she love St Magnus but many other City churches, and especially **St Ethelburga Bishopsgate**.

Noel Cleary writes

I would like to send my thanks to the Friends for their support following the death of my wife, Hellena, at the end of April. I received a large number of messages and letters from individual Friends expressing their condolences, often with touching anecdotes of their encounters with Hellena, and I greatly appreciated those. I may not be able to reply to all those individually, so I would like to take this opportunity to make a collective expression of thanks.

I would also like formally to record my thanks to Brian Evans, as he kept in touch with me on behalf of the Friends as an organisation during Hellena's final illness, passing on the latest news to individual Friends.

I visited most, if not all, of the City churches with Hellena in the early years of our marriage in the 1980s, before the 'new' Friends came into existence and when access was sometimes very difficult. I have always been a joint member with her, but being of a more reclusive turn of mind, I played a much less active part than she did.

Nevertheless, the Friends always played in the background during our married years, whether it was her rushing to the City at short notice to take over a watch when the scheduled watcher had to cancel, or her recounting interesting conversations she had had with fellow watchers – on topics that usually had little to do with churches! As a result I know the names, and at least a little of the personalities, of many Friends, without in some cases having met them in the flesh.

There were also the occasions when Hellena returned home in great excitement after, for example, having finally seen 'Jimmy Garlick' at **St James Garlickhythe**, or having processed to **St Andrew Undershaft** to witness the replacement of John Stow's quill.

Hellena had a particular love of St Magnus the Martyr, and a great respect for Father Philip and his team. She was delighted when she heard it would be possible to have her funeral service there, and I was truly overwhelmed by the number of Friends who attended. 'It will be a magnificent service', Hellena said to me, 'it's a pity I won't be there to see it'. But then again, she probably was there – not just in her coffin but in her spirit as well.

MELBA COOMBS

Friends will be sad to learn that Melba Coombs died in July. On Friday 12 October at 12 noon The Ven Peter Delaney will take a service of thanksgiving for her at **St Mary Abchurch** (see diary entry). Please advise the office if you wish to attend.

Oliver Leigh-Wood writes

Melba came to meet the very newly revived Friends, and from the start made sure we were properly organized. First, 'Where is your constitution?' Well we had not got one, so that was hastily put together!

She was a people person – very persuasive, positive, mobilizing, fun and very practical.

Everyone liked working with her – even if they were a little frightened! Her husband Eric was always a rock at her side.

John Mothersole writes

I was very sorry to hear that Melba Coombs has died though I was aware that she had been ill for some time. She was a great help in arranging for Friends to watch at **St Mary Aldermary** when I first became Priest in Charge and always kept me posted with the names of those on duty each week. It is sad to think that she has passed away though her hard work will certainly not be forgotten.

DAVID JESSOP

TWO EVENSONGS TO BE HELD AT ST MARY ABCHURCH

The first will be held at 3pm on Wednesday 26 September to celebrate Harvest Festival and will be conducted by the Chaplain, The Revd David Goodburn. It used to be the practice of FCC to hold such a service every year, and in response to Friends' requests we have decided to hold one again. St Mary Abchurch is very much an urban rather than a rural parish and we encourage you to bring soaps, toothbrushes or other items of personal hygiene, which we can later distribute to the

PAUL SIMMONS

THE NHS AT 70 IN THE CITY

Some of you may have heard Radio 4 on Sunday 10 June at 8.10am which was broadcast from **St Bartholomew the Less.**

I was fortunate to be invited, and although often these Sunday Worship programmes are pre-recorded, this one was live and with only two weeks' notice. So, there I was in this small church at 7.45am, waiting for a quick rehearsal prior to broadcasting after the 8am news. Bart's the Less has been the parish church of St Bartholomew's Hospital since the re-founding of the hospital by Henry VIII in 1549: unique in the City of London, and indeed the Anglican Communion, as a parish whose boundaries were co-terminous with those of a hospital.

Now a chapel of ease in the new enlarged parish of Great St Bartholomew, it still serves its original purpose of being a base for Christian worship and succour to those who use the hospital, be they patients, staff or visitors. So what more appropriate place to have a service celebrating the 70th anniversary of the National Health Service?

There were many nice touches. The new Rector of the new parish, The Revd Marcus Walker introduced the service reminding us that the hospital was almost 900 years old and had seen plague, fire, civil war and the Blitz, and then in 1948 the birth of the NHS.

An appropriate first hymn 'O for a thousand tongues to sing/My great Redeemer's praise!' was led by the choir of **St Bartholomew the Great,** directed by Rupert Gough with Jonathan Eyre as organist.

The two lessons were stories illustrated on the hospital's Great Hall stairwell. The artist William Hogarth was born and baptised in this parish and, furious to hear that a Venetian had been commissioned to paint two murals, he offered his services for free. One depicts Jesus healing at the Pool of Bethesda. Hogarth used patients from the hospital as models for the sick by the pool. Medical students have tried to work out the various ailments portrayed, but no definite diagnoses have been confirmed!

Sir Marcus Setchell, former Surgeon-Gynaecologist to HM the Queen, consultant physician accoucheur at Bart's, read this first lesson.

The second painting is of the parable of the Good Samaritan, and Alison Knapp, Past Director of Nursing and President of the League of Nurses at Bart's (and who trained there too), read this second lesson.

The preacher was the new Bishop of London The Rt Revd and Rt Hon Dame Sarah Mullally, Chief Nursing Officer for England prior to ordination. Her sermon was excellent pointing out that 'for nine centuries, healing and mercy, compassion and love, the physical and the divine, have brushed up against each other. This very place tells the story of a health service rooted in the Gospel of Jesus Christ'.

She expanded on this theme reminding us that the NHS was born out of a vision of healthcare available to all, regardless of wealth or status; for the 'the common good.' And she also reminded us that the NHS was part of a wider package of reforms; unemployment benefit, old age pension, widows' pensions and death grants. We tend to forget that.

She drew out the analogy of 'who is our neighbour?' with the care given by nurses, as well as us all, who have a duty of compassion to care for 'our neighbour' not absolved by the provision of an NHS. But she was not complacent, giving figures showing the disparity of health outcomes in different parts of England, reminding us that inequality is not just about health, but about housing, education, welfare and nutrition.

A fine stirring sermon worthy of the occasion. And so on to prayers led by The Revd Tasha Critchlow, one of the Anglican Chaplains, finishing with the Andante from Handel's Concerto in G minor, Op 4 No 1. All over in 38 minutes.

No Jeremy Hunt present, but a letter with best wishes from Theresa May on the back cover of the order of service.

WATCHERS' NEWS

Lesley Thrift: There were three firsts at the July Watchers' Signing-up meeting: it was my first time running it, our first visit to the new venue of **St Mary at Hill** and the first opportunity to say hello to St Mary's new administrator Nicki Lewis.

If you missed the meeting but would be available to be called upon in an emergency do get in touch with me on watchers@london-city-churches.org.uk

We must extend grateful thanks to **St Magnus the Martyr** for hosting our meetings so well over the past years. We also thank St Mary, where we were given a splendid welcome.

homeless charities in the City.

The collection will be divided between them and the work of St Mary Abchurch.

The second Evensong will be held on Wednesday 14 November, also at 3pm. At that service, close to the centenary of the 1918 Armistice, the new Bishop of London, The Rt Revd and Rt Hon Dame Sarah Mullally, will dedicate a war memorial inscribed with the names of the fallen of both world wars who worked at Joseph Travers and Sons Limited. The memorial, which used to be in the crypt of St Mary Abchurch, is being rehung in the tower of the church.

Please let the office know if you wish to attend this service as we will provide refreshments afterwards. The collection will be divided between the Royal British Legion and St Mary Abchurch.

ARCANE CEREMONIES

SALLY PHILLIPS

Bubble Sermon

The City of London, in particular its Livery Companies, has many curious customs, and I was fortunate enough to be invited to the Stationers' Company Bubble Service on 7 June. Richard Johnson was a benefactor of the Society who died in 1795 at the age of 38. He left money for an annual service to be held on the anniversary of his father's death. There was to be a sermon on the theme of *Vita humana bulla est* or Life is a Bubble. Originally this was held at St Mary Hendon, followed by dinner; and then in 1917 it was transferred to **St Martin Ludgate**, followed by lunch at Stationers' Hall. Now it is established at the beautiful, light church of **St Bride Fleet Street**, the Printers' church, and is still followed by a private lunch at Stationers' Hall. The Company

continues to inspect the Johnson grave every year.

The service was conducted by the Chaplain to the Company, The Revd Canon Dr Alison Joyce, Rector of St Bride. The preacher was The Rt Revd the Lord Harries of Pentregarth, former Bishop of Oxford, who spoke of 'nowness' and living for the moment and enjoying the routines of everyday living. The choir of St Bride provided excellent music including the Bubble Anthem, the American song written in 1918, 'I'm Forever Blowing Bubbles' in an arrangement by Andrew Gant. There were several rousing hymns although unfortunately the church had been struck by lightning the previous week and the organ was not functioning quite as it should.

As we left the church we were met by a veritable storm of bubbles!

KATHY CLAUSS

The Pepys Commemoration Service 2018

Samuel Pepys died on May 26 1703. He and his wife, who died in 1669, are buried in **St Olave Hart Street**, which had been their parish church for fourteen years. To mark the bicentenary of his death, the Samuel Pepys Club was founded on May 26 1903, with a requirement for members to have both a reasonable knowledge about Pepys as well as an interest in his life and work. Some years later in 1927, the club established an annual memorial service to be held at St Olave. The service starts with a reading from his diaries which homes in on the subject which will become the theme of the service. Thus the lesson, the hymns and the following address all include the same theme.

On May 25 2018, this small church was filled with well-dressed folks representing the Pepys Club as well as The Association of Junior and Assistant Naval Attachés, The Clothworkers' Company and The Fraternity of Trinity House; plus a number of Friends of the City Churches. The diary extract was from Friday 6 January 1659/60 describing his breakfast. The lesson, read by the Master of the Clothworkers' Company, was from St Matthew and the subject the loaves and fishes.

The address given by Dr Kate Loveman was entitled 'Pepys and Food' in which she highlighted different lines in his diaries having to do with food. The service also included the placing of a laurel wreath at the Pepys memorial on the south wall; a bouquet of flowers was placed beneath the memorial to his wife, Elizabeth.

Mention must also be made of the Revd Oliver C M Ross who, since 2006, has been Rector of St Olave Hart

COURTESY DAVID BELLAMY

Street and Guild Vicar of **St Katharine Cree**. He was the master of ceremonies for the service. Alas, we learned that he is leaving and expecting to take up a new post soon. Then fittingly we took solace in lunch.

MIKE MURPHY

The Knollys Rose Ceremony

The City of London is famous for its traditions and ceremonies that occur throughout the year. Perhaps one of the best known is the Knollys Rose ceremony, which takes place on or near the feast of St John the Baptist, 24 June. It commemorates the paying of one red rose a year for the building of a bridge across Seething Lane. Robert Knollys was a hero of the Hundred Years War and a friend of the Black Prince, the eldest son of Edward III.

Knollys was a prominent Citizen of London and played a major part in putting down the Peasants' Revolt in 1381, along with his friend Mayor William Walworth, for which Knollys was given the Manor of St Pancras as a reward.

Knollys also owned property in Seething Lane, and while he was absent abroad in 1380 his wife, Lady Constance, built a footbridge across Seething Lane to link her house to a rose garden that she had recently purchased. However the permission of the City of London had not been obtained so she was charged one red rose from her garden as rent to be paid annually for ever.

It was a diplomatic way to assert the rights of the City without upsetting too much a powerful family and friends of the king's son. Anyone else may not have been treated so leniently. Since the 1960s the ceremony has involved the Vicar and Church Wardens of **All Hallows by the Tower** and the Company of Watermen and Lightermen.

This year there were no roses in Seething Lane Gardens, so the cutting ceremony took place in the churchyard. The Master of the Watermen and Lightermen, Mr Simon McCarthy, cut the rose, placed it upon a velvet cushion, and marched through the City to Mansion House where it was presented to the Lord Mayor. The procession was flanked by oarsmen of the Watermen and Lightermen Company.

Along the route office workers and passers by looked at the procession rather perplexed, and I was kept busy explaining what it was all about. At Mansion House the Lord Mayor duly thanked the Master for paying the rent on time and in full.

KEITH TERREY

The Widow's Mite Service at St Katharine Cree

One of **St Katharine Cree**'s special annual events is the Widow's Mite Gala Concert. This has become established over the last eight years as a very enjoyable evening with fine music, hymns and fellowship. In addition it is a fundraising opportunity for improvements to St Katharine Cree.

This year, on Thursday 24 May, the event was a somewhat poignant affair, because it was a celebration of the life of Philip Manning. However, despite being tinged with sadness, it was not a sombre occasion, and everyone I spoke to agreed that Phil would have approved.

Phil was both Church Manager at **St Olave Hart Street** and Church Warden at St Katharine Cree, right up to his passing in October 2017. He was much liked, knowledgeable, and had a great enthusiasm for the City churches, especially the two where he worked. Among his more recent projects, was working to get back two lost or stolen artefacts from the churches. These had (at different times) turned up at antique auctions on the Continent: The Turner Memorial (St Olave), and the Throckmorton Coat of Arms (St Katharine Cree).

The concert was preceded by supper, and gave us the chance to anticipate the musical delights to follow, and also share memories of Phil. After the first hymn, Lloyd's choir performed a work by Parry: 'Crossing the bar.' The Ad Libitum Choir followed with 'Ave Verum Corpus' by Byrd. Claude Boyce, Verger at St Katharine, gave a presentation on the origins of Widow's Mite, then after a minute's silence, the church bells were rung. The hymn, 'Be Thou my vision O Lord of my heart' one of Phil's favourites, was next. Charlotte Derry (soprano) sang the lovely aria 'Casta Diva' from Bellini's opera 'Norma.' Brian Bendle accompanied Charlotte on the piano.

More hymns, and contributions from The London Praise House, Libra Voices, Julia Katarina (mezzo soprano), and the London International Gospel Choir, added to the variety.

'Jerusalem' and a closing prayer by The Revd Oliver Ross concluded a memorable evening.

BOOK REVIEWS

BRIAN EVANS

IN SEARCH OF NIGHTINGALES – the Diary of Elizabeth Campbell: An Australian Lady Returns to a Place She Loves, England 1933-34
Ed: Robert Cox; Foreword Rosalind Hartshorn.
Jaromin Publishing, Kent. 2/ed paperback. Illustrated. 271 pages.
ISBN 978 09545909 87.
Available from Amazon or Jaromin Publishing, 2 Gravelpits Cottage, Bough Beech, Edenbridge, Kent TN8 7PA. £16 + £2.80 p+p.

Few listening to the pioneering organ broadcasts to Australia and Canada in 1933-34 could imagine the soloist's vivid personal account we now have that portrays the City churches, including those soon to be lost in WW2.

Elizabeth Campbell was the premier organist of Melbourne and the daughter of a famous Australian ornithologist. A past student invited to the 50th Anniversary celebrations of the Royal College of Music, she seized the chance to renew her love of London – never leaving Australia again. We should be grateful for Robert Cox's transcription. The first edition was enthusiastically reviewed in these pages in February 2012. This edition has an index.

Enjoying a wide circle of friends, Elizabeth travelled a great deal while here. Nevertheless, music is the ever-present thread, conveyed in many rich vignettes: rising early to practise before broadcasts; the opportunity to hear famous artists like Gigli, Cortot, and Rachmaninov; her own recitals in City churches (**St Mildred Bread Street** a favourite) and hearing others like Darke; services throughout the City and the joy of the bells; singing in 'Elijah' at the Albert Hall; hearing nightingales famously reply to Beatrice Harrison's cello; and so much more.

There is more than music in these pages. Elizabeth read Pepys and went to Gresham College lectures; more importantly, she was keenly aware of deep social ills affecting London. If her views sometimes raise eyebrows, she had troubled to listen to both 'sides'. This is not a reasoned memoir, but life as she encountered it every day - therein lies its value.

SALLY PHILLIPS

More (out of print) children's books for summer reading

RING OUT BOW BELLS
Cynthia Harnett 1953
Puffin Books 1973

The book is set in 1415 when Dick Whittington has already been three times Lord Mayor and is London's best-loved and respected figure in City circles. Dickon comes from a family of Grocers and expected to be apprenticed to his grandfather, but as a godson of Lord Whittington's, finds himself apprenticed to the Mercers instead, despite long-standing enmity between the two companies. He has just beaten one of the leading Mercer apprentices in a fight and is apprehensive about meeting him again. Trouble soon develops. He becomes unwittingly involved with a dangerous secret organisation, plotting against the King. There is a lot of background information about the life of apprentices and the working of livery companies and, of course, the City churches though none of them forms a major part of the plot. Early on there is a delightful scene when the Angelus sounds: 'A single bell, not far away, began to ring the hour, but before it had reached its third note it was overtaken by a dozen others, high and low, from every quarter of the City'. Dickon and his sister Nan call out the names of the churches as they recognize them, counting how many of the bells they can name before the peel dies down: an old game they had played in the nursery. Nan lights a candle in **St Thomas** on London Bridge for her brother's success as an apprentice. Later Dickon takes shelter in the big porch of **St Michael, Wood Street** when he misses the curfew and tries to claim sanctuary there, when he is arrested due to a misunderstanding; but because he does not reach the church door his claim fails. The endpaper map shows London in the time of Henry V with modern streets superimposed and there are a number of delightful woodcuts showing details of everyday life.

FIRE ON THE WIND
Geoffrey Trease
Macmillan Children's Books 1993

The book is set in the City of London before and during the Great Fire of 1666. Taking a roundabout route back from an errand one day, Hugh gets into conversation with Sarah who helps her grandfather with his bookstall in St Paul's Churchyard where all the booksellers congregate. His master dismisses him and he is left homeless. He goes to sleep in a hayloft but is awoken by smoke and noise. This is the start of the Fire, fanned by the wind into an inferno which in the end engulfs almost the whole City. This is an excellent picture of the confusion as the fire spreads further and further and more families are threatened. Sarah's grandfather needs to find somewhere to store his books and decides to use a church I had never heard of – **St Faith under St Paul's**: a crypt under the cathedral choir, but when it is re-opened a spark from outside takes hold and everything is destroyed.

Trease gives us an excellent impression– both of everyday life in the late 17C, and also of the effect of the Fire on the local population: from the king to the lowest servants. It ends with the coming of rain heralding the end of the Fire.

The book was researched from contemporary accounts and maps. There is a basic map of the City, which not only marks the sites in the story but also gives a good indication of the horrifying extent of the Fire.

ELAINE EDGE

ALBERT ERNEST PEARCE

Albert Ernest Pearce was born in Malvern, Worcestershire in 1875, the son of George Pearce, a coachman born in Wells, and his wife Selina, neé Cullis, born in Worcester. He was one of six children. In 1881 the family was living in Malvern, but by 1891 George Pearce had died, and Selina and her family had moved to London, and were living at Peabody Buildings in Blackfriars Road, Southwark. Albert was employed as a shampooer of hair.

His army service records show that in 1893 Albert enlisted as a soldier in the 1st Battalion, West Yorkshire Regiment, and in the course of his army career travelled to India, Gibraltar, Hong Kong and Singapore. He gained Army Education Certificates and Good Conduct Badges, but while serving in India at Quetta, was found guilty of drunkenness on duty and demoted from sergeant to private. In 1905 after twelve years with the colours, he was discharged, moving to East Dulwich, South London, where his mother and brother were then residing.

In 1908 Albert married Eileen Edith Maxwell in St Bartholomew's Church Tottenham, and two children, Ruby Minnie and Albert Charles were born in 1911 and 1913 respectively. In these years Albert described his occupation variously as cook and mechanical engineer, but soon after the outbreak of war, he volunteered at Stratford on 31 August 1914. By this time he was 40, and therefore over-age, but as a former regular soldier who had also completed his time in the Army Reserve, he was eligible to join the Special Reserve.

Albert was then posted to the Bedfordshire Regiment by December 1915, attaining the rank of Company Sergeant Major in their 7th Battalion (known as the Shiny Seventh and one of Kitchener's New Army battalions). He disembarked in France with his battalion on 26 June 1915.

On 3 December 1915, when the battalion was between the city of Albert and the village of Fricourt, during an action when the Germans fired several rifle grenades into Trench 78, Albert Pearce was one of four casualties.

He was severely injured on his face, head, neck and right shoulder, as well as suffering temporary deafness, loss of speech, and the loss of sight in one eye. After immediate treatment at 56th Field Ambulance, three days at No 5 Casualty Clearing Station, and a further month in hospital in Rouen, he returned home on the hospital ship St Patrick on 6 January 1916. That same year on 11 October after further treatment he was discharged from the army as 'no longer physically fit for war service', with a pension of 33/- per week.

A few weeks later on 14 November he died in his sleep at the Central London Ophthalmic Hospital after an unsuccessful operation to remove a piece of shrapnel from his eye. At his inquest, evidence was given by the famous pathologist Dr Bernard Spilsbury (whose celebrated cases included Dr Crippen, and the Brides in the Bath), who noted that in addition to Albert's other injuries he also had a form of goitre unusual in men, which had been caused by shell shock, and was a symptom of Graves' Disease.

Albert was buried in Abney Park Cemetery, Stoke Newington. His grave remained unmarked, and his whereabouts were unknown to his descendants until research started into the J S Travers memorial on which he is remembered. As he had died after discharge, he was not recognized by the Imperial War Graves Commission at that time and his burial plot was not marked as a war grave.

However, the researchers with the co-operation of Albert's family, and the aid of the organization In from the Cold submitted the details of his military service and death to the Commonwealth War Graves Commission (CWGC), and on 16 March 2018, a headstone was dedicated, in the presence of the Bedfordshire Branch of the Royal Anglian Regiment Association, the CWGC, family members, the Royal British Legion and Trustees of the Friends of the City Churches.

On a glorious spring day, amid the birdsong of Abney Park Cemetery, the Last Post and Reveille were played and Albert's sacrifice remembered and commemorated.

TONY KING

GRAFFITI IN ST MARY ABCHURCH

Stimulated by the excellent article by Crystal Hollis in the May edition of *Skyline*, and taking my life in my hands, I clambered into the gallery of **St Mary Abchurch**. I was well rewarded.

The panelling on the south wall has a large number of graffiti, some clear, many indistinct. The earliest is dated 1687, when B S carved a pentagon, the end view of a house or church, strikingly similar to those illustrated in Crystal Hollis' article. The new church had opened in 1686 after the Fire, so, on the brand new wood. This motif was repeated a number of times, most entertainingly ten years later. This looks like an attempt to carve St Mary, with a jauntily flying pennant. But who is the lady? A witch? A Welsh woman? Ladies' wigs at the time were very tall, heightened by a headdress, so it could be that the difficulty of cutting a curve, and the need to remain undetected by TA, produces a poor image of a lady of fashion in the church below.

Who can be blamed for these graffiti? Merchant Taylors' School had been rebuilt in the adjacent parish of St Lawrence Pountney in 1675, and in 1672 had 155 boys. **St Lawrence** had not been rebuilt after the Fire, and the parish had been joined to that of St Mary. Whether that number of boys could have been crammed into the gallery would have depended on their size. During the time of Headmaster Matthew Shortyng (1691-1707), it is recorded that, ' Shortyng found the number of boarders increased to such an extent that he asked the Court to apply for a special pew for them at St Mary Abchurch.'[1] The school was then using the church and most probably BS and TA are from the school. Though why they should identify themselves is odd. Or, just perhaps, they carved the initials of someone they disliked, with the inevitable consequences?

Details of Merchant Taylor's School are given with thanks to the archivist Sally Gilbert.

1 *Four centuries of Merchant Taylors' School, 1561-1961* by F W M Draper, Oxford University Press 1962

CHRIS WILLIAMSON

EYES TO THE SKIES

Earlier this month I was standing in Abchurch Lane, close to the junction with Cannon Street looking at **St Mary Abchurch** and my eyes were drawn up, as they often are in the City, to the spire adorned by a cross. Despite the noise from nearby, I think this is the best surviving example of what some quiet, forgotten back-street City churches were like before the Blitz.

This location is exactly the kind of place that Betjeman recalled in *Summoned by Bells* when he used 'to stand by intersecting lanes among the silent offices and wait, choosing which bell to follow. And, once inside, while a hidden organist sent reedy notes to flute around the plasterwork, from the sea of pews a single head with cherries nodding on a black straw hat rose in a neighbouring pew. The caretaker? Or the sole resident parishioner?'

Betjeman was an Anglican whose beliefs came through, as in *The Conversion of St Paul*:

'But most of us turn slow to see
The figure hanging on a tree
And stumble on and blindly grope
Upheld by intermittent hope,
God grant before we die we all
May see the light as did St Paul'

Despite the quietness the church exudes and its graceful spire and cross, I've always felt that there is something missing. Let's go inside and look up to the internal sky to shed some light.

The dome is one of a kind in a City church and was painted by a parishioner in the early 1700s, John Snow. It depicts the name of God in Hebrew surrounded by clouds and rays of light, accompanied by a chorus of worshipping cherubim and angels, and below are figures representing the Christian virtues.

Now the true wonder of St Mary Abchurch begins to unfurl.

Above the North door is a Pelican in her Piety. This is the original copper weathervane by Robert Bird which was relocated after being removed from the spire for health and safety reasons.

The church records, located in the London Metropolitan Archives, for the 1700s tell of repairs needed to the roof. A declining congregation meant declining funds to make good, and the weight of the weathervane could no longer be kept safe so it was taken down.

Those of you who read my article about a dragon and a grasshopper will recognise the name Robert Bird, the maker of the dragon of **St Mary Le Bow** and the flaming copper urn of the Monument.

The Pelican in her Piety is not only a wonderful, functional piece of art, her head bent down in a graceful curve to cut open her breast and drip blood on her young, but a sign to the populace which church it represented, where the church was located, the direction of wind, and an allegorical depiction of Jesus Christ, in both His sacrificial love and resurrection.

Little did we know of the humble weathervane. Now we understand what is missing from the spire, its weathervane with all its attributes.

I hope one day it will fly up to its rightful position once more, and as I continue with my thoughts I can't help but wonder about the connection between a pelican by Bird for Wren: perhaps they were the forerunners of today's social media giant… TWITTER!

TO THE TUNE OF CAMBRIDGE NEW

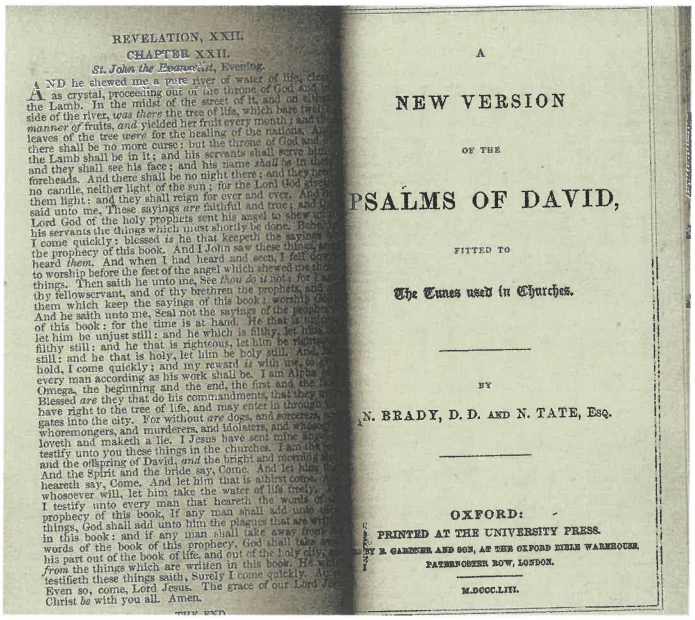
'On afternoons of drowsy calm' wrote Thomas Hardy, 'we stood in panelled pew, singing one-voiced a Tate-and-Brady psalm' *Afternoon service at Mellstock*. This poetic encounter with a playwright and a minister of a City church affords a glance back to metrical psalms – for congregations the centre of parish services well into Victorian times, until replaced by hymns.

Geneva Jigs

Following Elizabeth I's accession, congregations were permitted to add a song of praise. Reformers saw the Psalms of David as the natural source, teaching us 'what we shall say unto God'. Unlike the psalms that remained part of the service, a metrical text was needed to set to readily sung tunes. Our first such translation, by Thomas Sternhold and John Hopkins – the 'Old Version' of all 150 psalms – was adopted after their return from Genevan exile, c1559. Tate and Brady's 'New Version' gradually replaced it after authorization in 1696.

Of Stage and Pulpit

Irish-born Nahum Tate (1652-1715) and Nicholas Brady (1659-1726), both graduates of Trinity College Dublin, had little recorded contact before their psalmodic venture. Established in London's literary circles by 1676, Tate penned original plays, a once-famous adaptation of *King Lear*, and copious verse and translations of the classics – most notably for Henry Purcell's *Dido and Aeneas* (c1689). He became poet laureate in 1692. The Revd Nicholas Brady first came to London from Cork in 1690, commissioned to recover his parish's losses at the hand of James II's troops. Appointed minister of **St Katharine Cree** the following year (and lecturer at **St Michael, Wood Street**), he moved to England. Popular as a preacher everywhere, he called for King William's preservation in his first sermon. He wrote the text for Purcell's fine *Hail Bright Cecilia* for the festival of 1692.


REVELATION, XXII.
CHAPTER XXII.
St. John the Evangelist, Evening.

A
NEW VERSION
OF THE
PSALMS OF DAVID,
FITTED TO
The Tunes used in Churches.
BY
N. BRADY, D. D. AND N. TATE, Esq.
OXFORD:
PRINTED AT THE UNIVERSITY PRESS.
M.DCCC.LIII.

Changed metropolitan tastes, evidenced by Restoration poetry, saw much of the Old Version as doggerel. Well qualified for the task of revising over 2,500 verses, Tate and Brady had a further aim as protegés of Charles Sackville, sixth Earl of Dorset (1643-1706), leading Whig and Lord Chamberlain to William and Mary. Tate owed the laureateship to Sackville, while Brady was an ardent Williamite. Some felt it modish, but, dedicated to the king, the New Version's allusions to the mis-use of power also pleased the Whigs!

In Trouble and in Joy

There was evidently no financial reward and Tate, a pleasant 'fuddling companion' spent time in a debtors' prison. Brady, now in Richmond as Perpetual Curate, was driven to various schemes by his extravagance. Within a generation, scholars finally understood Hebrew poetry depended upon differently expressed repetition, not metre. Nevertheless, our authors' psalms were sung long after: eg an 1853 edition bound with a prayer book of the time. Two: 'Through all the changing scenes of life' (Ps 34), and 'As pants the hart' (Ps 42) are sung today as *hymns* (with a third from the Old Version).

Successive collections circulated of tunes for metrical psalms – from the original Genevan to publishers like John Playford (1677) – and examples survive as hymn tunes. Itinerant music sellers were another source. And there were versions of metrical psalms for domestic performance. Samuel Pepys recounts playing and singing with his friends, some psalms of William Lawes, then ' home and supped, myself and wife to bed'.

Epilogue

As hymns replaced metrical psalms in parish congregational singing, so a tradition of 300 years was gone, with it the names of Tate and Brady. Associated changes in country churches severed links with other local music-making. There are metrical psalms to be heard today in London – on Sundays at **St Botolph Aldersgate** (the Scots' City Presbyterian church) and the **Dutch Church**. Look for the London Gallery Quire www.lgq.org.uk.

Sources and further reading

Dictionary of National Biography. OUP 2017
Grumbridge, Brian *The Story of the Guild Church of St Katharine Cree*, St Katharine Cree 2018
Grant, Andrew *O Sing Unto The Lord*, Profile Books 2015
Hardy, Thomas *Selected Poetry* (ed Norman Page) Everyman (Dent) 1998
And see also *Skyline*, August 2017: 'No Story so Divine'

BAY LEAHY

ST MICHAEL CORNHILL
AND THE HUGUENOTS, THE FRENCH REVOLUTION, EPSOM RACE COURSE, AND ST PETER LE POER

High up on the West wall of the North aisle in **St Michael Cornhill** is the De Teissiers monument with the following wording:

'To the memory of his revered and beloved mother Mary de Teissier of Woodcote Park Surrey and his brother Lewis late a captain of HM the 50th regiment of Foot and his sister Mary late the wife of Admiral J R S Prevost RN whose remains were deposited in his vault in this church.

'This tablet is placed here by James Baron de Teissier of Woodcote Park Surrey of the descendants of Hugh Teissier, Grand Judiciary of Nice in 1548 by Gabrielle de Morthier, his wife now settled in England. Those in France being the Barons Teissiers de Marguerittes and up to the period of the revolution Barons des etats de Languedoc.'

The De Teissiers were Huguenot refugees fleeing France because of Louis XIV's persecution of Protestants in 1665.The family came to London from Geneva in 1712. James (Jaques) and his wife Charlotte set up business in London. Their son Lewis (Louis) born in about 1736 was a merchant in silk and other commodities, He bought Woodcote Park, Epsom in 1787 and was married three times. He died in 1811 and he and his three wives were buried in **St Peter le Poer**.

Lewis' daughter, Mary Dyanda (1781-1831) is the Mary referred to in the monument, who married Admiral Prevost.

The De Teissiers worshipped at St Peter le Poer, which was situated on the West side of Old Broad Street close to the arch leading to Austin Friars. The church was advertised for sale in 1907 and pulled down shortly afterwards. Nothing remains except the parish boundary sign in Throgmorton Avenue.

COURTESY TONY TUCKER

Memorials in St Michael: the De Teissiers' highlighted

The parish was united with St Michael Cornhill and the monument was presumably placed on the wall at that time.

A new church of St Peter le Poer was built in Friern Barnet on the proceeds of the sale. The pulpit, font and panelling were transferred there. The De Teissier remains were reinterred at Ilford cemetery.

Mary Dyanda married James Prevost in 1814 at St Peter le Poer. The Prevosts were also Huguenot refugees who fled from France to Switzerland and then later to Canada where James was born in 1772. The Prevost tomb is in the churchyard of St Mary the Virgin, East Barnet.

The memorial refers to the family that remained behind in France. One of these was Jean Antoine de Margarittes, a writer, a politician and the first Mayor of Nimes. He was sent to the guillotine on 20 May 1794 and the family lost the status of Baron as a consequence.

James who had this monument made was granted a new title of Baron by Louis XVIII on 3 December 1819. Louis was in exile in England and would have known the De Teissiers and other Huguenot refugees. James was born at Woodcote Park in 1794 and it was therefore unusual for a French King to create this title for someone born in England. James was a magistrate in Epsom, involved in the South Sea Company and a steward at Epsom racecourse.

Another Huguenot, David Pratviel was actually buried in St Michael on 9 February 1746; not reinterred. He was buried in the 'New Vault'.

Does this mean that St Michael Cornhill has a crypt with a new and an old vault? If it does there is no access to it now.

Information on the family De Teissier family is from: www.epsomandewellhistoryexplorer.org.uk and it is a very well researched website. Linda Jackson, the compiler was unaware of the memorial at St Michael and will now add it to the website.

MUSIC TRIPLE TIME WITH THE CITY MUSIC FOUNDATION

In the midst of summer at Bart's 28 June

'City Music Foundation (CMF)'s mission is to turn exceptional musical talent into professional success by equipping outstanding musicians with the tools, skills, experience and networks they need to build and sustain rewarding and profitable careers.' Based in Cloth Fair, their achievements are really exciting and very impressive.

Lunchtime Recital - In the Midst of Death is Life ?

The CMF day started under the stunning octagonal ceiling at **St Bartholomew the Less**, with its many memorials including those to nurses, doctors and other medics who gave their lives for others: the hospital's own church. Dr Clare Taylor, MD of CMF introduced the performers and fondly recalled her medical training at Bart's. Abner Jairo Ortiz Garcia, cellist, had just arrived from Mexico, and was accompanied on the piano by Romanian-born Mihai Ritivoiu.

This concert was a moving musical journey – starting simply with Henry Eccles (1670-1742); then uncovering more dynamic and harmonic complexity with Franz Joseph Haydn (1732-1809); Edward Elgar (1857-1934) connecting with emotional tension – the Salut d'Amour, dedicated to his wife - somehow familiar but irresistible, its lyrical character reaching straight into the heart. The cellist teased his audience that their next piece was also by another very English composer: Ralph Vaughan Williams (1872-1958) – with his Six Studies in English Folk Song. He reminded people that Vaughan Williams was buried in Westminster Abbey because he was so close to the English heart, and close to the heart of England. Then there was a change of pace, with the last piece by Bohemian composer and cellist David Popper (1843-1913) – a return to central Europe with his Hungarian Rhapsody Op 68. Then, after completing their programme, Abner and Mihai responded to the enthusiastic applause by generously performing another piece – fittingly, this was also folk-inspired and also about love.

Jazz in the Square - In the Midst of London's Death: not yet Tired of Life ?

From mid-afternoon to early evening the musical mood moved on to jazz – al fresco, for a couple of hours, in Bart's Hospital Square – and again a free concert. Rising saxophonist and bandleader Alex Hitchcock, described as 'one to watch' by *JazzWise*, was joined by three of his regular collaborators: Will Barry, keyboard, Dan Casimir, bass, and Will Glaser, drums. Their energy made ensemble playing, soloing, and improvising so approachable, interesting and enjoyable. One could imagine, years ago, people attending St Bartholomew Fair in Smooth Field listening to music as they went about their business.

Death Speaks - in the Midst of Life is Death ?

The evening's ticketed concert was entitled 'Death Speaks' and concert goers made their way to an upper floor in the older, rather tired, Edwardian part of Bart's, on the floor above the hospital's own Path Lab. Not often open to the public, The Pathology Museum houses over 5,000 specimens displayed over three mezzanine levels. Concert goers were asked not to photograph individual exhibits. Dr Clare Taylor reminded us that these remains and last traces of another human life should be treated with the proper respect. Perhaps it was the setting, but this admonition seemed to fall on macabrely deaf ears as people peered and selfied.

The programme notes for this unusual sounding concert explained that: In 'Death Speaks' Pulitzer Prize-winning composer David Lang (1957-) gives Death a human voice.

Premiered alongside his acclaimed 'the little match-girl passion' (a fusion of Hans Christian Andersen's short story and Bach's St Matthew Passion), this haunting song-cycle continues its moving comparison between the worlds of the living and the dead.

Revisiting Andersen, Lang was reminded of Death's frequent occurrence as a character in Schubert (e g: Death and the Maiden). Attempting to create a fuller picture of this elusive being, Lang scoured Schubert song texts for every instance of Death speaking. After roughly translating and trimming passages from 32 songs, he assembled them to create these five songs.

For the music, Lang turned away from the classical song tradition, noting that: 'indie rock seems to be the place where Schubert's sensibilities now lie, a better match for direct storytelling and intimate emotionality.' 'Death speaks' pairs songs and instrumental numbers from across the musical spectrum, all touching on mortality.

The concert began with a traditional America Folk Song, then John Dowland (1563-16260, J S Bach (1685-1750), RadioHead (1985-), Henry Purcell (1659-1695), Gyorgy Kurtag (1926-), Maurice Ravel (1875-1937), and Brett Dean (1961-).

After the interval Franz Schubert (1797-1828) songs, then Lang's 'Death Speaks'. Performers Lotte Betts-Dean (Mezzo-Soprano) and Andrey Lebedev (guitar) were CMF artistes, supported by Iona Allan (violin) and Joseph Havlat (piano).

Their stage was bathed in gently undulating waves of warm light to suit the mood: pieces from Franz Kafka, Goethe and Shakespeare's *Hamlet*.

REBECCA BANFIELD

THE WORSHIPFUL COMPANIES AND THEIR CHURCHES

4: The Worshipful Company of Stationers and Newspaper Makers and St Martin Within Ludgate

Like many City churches, St Martin is a Guild church, not a Parish church. Under the City of London (Guild Churches) Acts, certain churches whose parishes were no longer large enough to warrant or support a parish church, could become Guild churches. This meant the requirement to hold statutory Sunday services was no more. Instead the churches would hold weekday services and seek other ways to link with the City population.

The Worshipful Company of Chartered Accountants, the Cutlers, the Paviours and the Scriveners all hold various services at the church of **St Martin within Ludgate** – but it is most closely associated with The Worshipful Company of Stationers and Newspaper Makers, who have had their Livery Hall next to St Martin since before the Great Fire. The Company runs the operational side of church activities, uses meeting rooms there, and provides tours of both church and hall. After the Fire, the Livery Hall was rebuilt before the church, and the Stationers allowed worshippers to use their Hall until the church was fit for purpose. Now a door from St Martin leads directly into the Stationers' beautiful garden. Stationers' Hall is a Grade I listed building, considered by many to be one of the most beautiful of all the Livery Halls, with some wonderful original features and a delightful garden. It is well worth a visit.

The church is dedicated to St Martin of Tours, a patron saint of travellers and so a suitable namesake for a church at one of the seven gates into the City. Geoffrey of Monmouth, cleric and historian, records a church of St Martin Within Ludgate in 1138. Much has changed in the surrounding area – evocative street names including Black Friars Lane, Playhouse Yard, Creed Lane, Wardrobe Place and more, are the only remaining signs of some of the institutions and activities once so important here. The Great Fire of London destroyed the church and so much else, but St Martin was to rise again.

The church was rebuilt under Wren's auspices, (although some argue that in fact it was Wren's contemporary Robert Hooke who was responsible for the rebuilding – Hooke certainly records in his diary several visits to the site) between 1677 and 1684. The opportunity was taken to widen Ludgate Hill at the same time, so the current building is set back a little from the original site. Fortunately suffering very little damage during the War, the church is very much as Wren intended it to be. In 1941 an incendiary bomb damaged the roof, but little else.

There are some beautiful items in the church, well worth taking the time to view. The huge brass chandelier, a gift from the West Indies, has not been converted to electricity and still requires a great number of candles, when the light it provides is stunning. The 16C font has a Greek palindrome inscription on it, loosely translated as 'Cleanse my Sins, Not Only my Face'. Don't miss the (possibly unique) 17C double-seated chair for the churchwardens, and the bread-

ROSAMUND SWEET, MBE

GONE FOR A GONG

I was driven to Buckingham Palace early on Friday 18 May for my investiture. My husband, son and daughter were my 'invited guests'. Security at the palace was tight due to the wedding the following day. There were lots of tourists looking into the car curiously to see who was arriving!

I suddenly felt extremely nervous. We entered the palace and I was met by a representative from the Home Office who congratulated me on my MBE. It was a very formal affair, with plenty of 'pomp and ceremony'.

Recipients and guests were directed into separate rooms. I met lots of other recipients from all walks of life who, like me, felt they were being recognized for just doing the job they love.

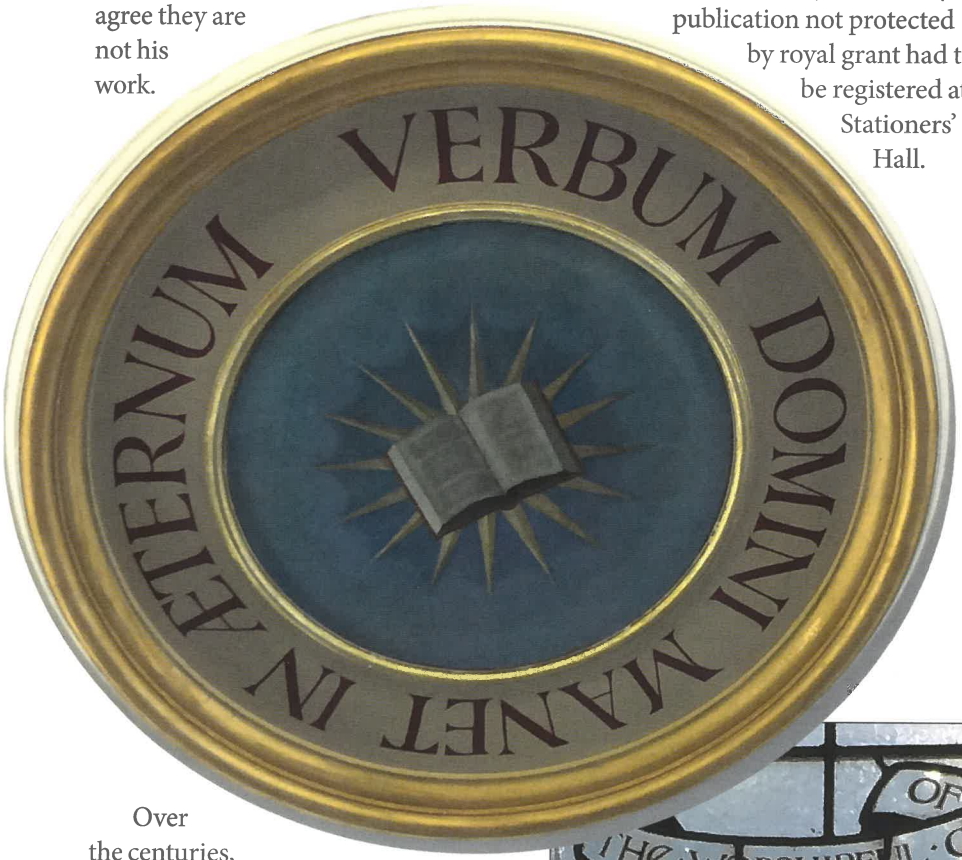
We were given a briefing, taught how to curtsey and how to address Prince Charles, and then we were off walking through the magnificent palace in all its splendour to meet His Royal Highness.

A military band played a variety of music in the ballroom, while the recipients were called forward one by one. My citation was read out and I was suddenly standing in front of Prince Charles. He congratulated me, and then pinned the MBE medal on my tunic. We spoke briefly about my role as a Police Community Support Worker in the City of London Police.

I then sat in the audience until everyone had received their insignia. After this, it was time for the official photos and our drive back to the City, where we met friends and family for lunch.

Everyone was extraordinarily nice to me, I felt super proud and still could not quite believe I was at the palace receiving an MBE! It was an amazing, surreal day.

shelves where wealthy parishioners would leave bread for the poor. Lovely carvings round the doors are sometimes attributed to Grinling Gibbons, (by a popular online encyclopaedia for example) but whilst they are very fine and certainly worth looking at, reputable sources agree they are not his work.



Over the centuries, worshippers at the church have included diarist Samuel Pepys, the Penn family (of Pennsylvania fame) and, it is rumoured, Pocahontas. Today the church is used on Sundays by the Elim Full Gospel Chinese Church, and holds an Anglican Eucharist service on Thursdays.

A 'Stationer' traded from a 'stationary' or fixed stall outside St Paul's Cathedral, dealing in books, manuscripts and illuminations. These craftsmen formed a guild in 1403, and became a Livery Company in 1559, when they received the right to wear their own distinctive livery. When printing arrived in England in the late fifteenth century, the Company embraced the new skill and their influence increased.

It was the printing of almanacs, including Old Moore's, that the Company found most lucrative, and for which they held the monopoly granted by James 1 from 1603. 170 years later Thomas Carnan challenged the monopoly through the courts, won, and the influence and wealth of the Stationers began to wane. The Stationers' archive is a great treasure, a mine of knowledge and a tool of research, since by 1556 every publication not protected by royal grant had to be registered at Stationers' Hall.

When the Great Fire started, the quick-thinking Company Clerk, George Tokefield, loaded the Company Records into a barrow and took them to his home in Clerkenwell (leaving a rather good silver collection to melt). The records saved are a key archival source for the history of the English book trade and the development of copyright.

Like the other Livery Companies, who between them donate more than £40 million annually, the Stationers manage charitable funds from which grants are made and support given particularly to the education of young people engaged in some part of the Stationers' and Newspaper Makers' trade.

With thanks to Stephen Collins, Freeman of the Stationers'

www.stmartin-within-ludgate.org.uk
www.stationers.org.uk
London Encyclopaedia
City of London Department of Planning

ANNUAL GENERAL MEETING

St Mary Abchurch, Thursday 21 June 2018 at 3pm

You will find formal minutes on our website, but the AGM was sparsely attended: 99 Friends sending in their apologies. People were thanked effusively and presentations were made to Brian Evans who has handed the Watching baton to Lesley Thrift, but remains a Trustee, and to Neil Graham, who bows out and leaves the role of Honorary Treasurer to Susan Jacobs.

Our Chairman sketched out the activities of FCC, asked for the minutes of the 2017 AGM and the accounts to be approved, as well as the re-appointment of Keith Raffan & Co as independent examiners. He drew attention to the complications, both physical and financial, connected with our tenancy at St Mary Abchurch. This stimulated lively discussion from the floor, and will remain central to the Trustees' deliberations.

After completion of the formal business of the AGM, the meeting continued with a presentation by Karina Flynn, Volunteer Coordinator for Layers of London, about their project for creating a dynamic interactive historical map of London. It is run under the auspices of the Institute of Historical Research, and is Heritage Lottery funded. She gave us a lively PowerPoint presentation explaining how the ground-breaking inter-active, on-line map would work with input from academics and the public. It will allow millions of users to explore London's history and add their own stories, memories and research on to the map. The idea is explored of layering historical maps of London over the map of today, to see how London has changed over time. No comparable website exists.

FCC has been invited to work with Layers of London. We can add our knowledge and expertise of the amazing churches, archives and stories to the map to enrich it.

See alpha.layersoflondon.org.

And then, of course there was cake and refreshments, books and merchandise.

TONY TUCKER'S TREASURES NO 33

The reredos in All Hallows Twickenham

The largest and finest reredos in a City church, by common consent, is that in **St Mary Abchurch**. If it has a competitor for that title, however, it is to found, not in the City at all, but in Twickenham!

All Hallows was a well-known City church in Lombard Street, rebuilt by Wren after the Great Fire. It was sometimes called 'the invisible church' because of its position, hidden by large buildings all around it. Immediately before the WW2, with the church in danger of collapse and in need of substantial restoration, the decision was taken to remove the tower and interior furnishings to Twickenham, where a new church was needed. Barclays Bank built new headquarters on the Lombard Street site.

The magnificent, giant-sized, reredos is the outstanding feature inside the church today. It is resplendent with classical motifs, elegant classical columns with grapevines climbing up them, a fine gilded Pelican in her Piety and is surmounted by seven carved candlesticks. There is gilding everywhere and a true sense of grandeur about the structure, which has, inevitably (!) been attributed by some to Grinling Gibbons, for no better reason, it seems, than the fact that he 'worked in neighbouring St Mary Abchurch' – but then so did William Emmett, one of many fine carvers working in the City churches in the late 17C.

Regardless of the identity of the carver, this reredos is a truly spectacular sight, and is evidence of the fact that some of the finest 'City' treasures are now to be found some distance outside the City itself!

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November deadline Friday 5 October 2018

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